

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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[The writers of the Leading Articles are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

COMPANION TO THE ORGHESTRA; OR, HINTS ON INSTRUMENTATION.—No. I.

By CIPRIANI POTTER.

It is proposed to give an analysis of the different instruments composing an orchestra, describing the peculiarities and genius of them individually, and collectively, as applied to the formation of an orchestra; their relative situations, with the mode of treatment of them, appropriated to the various styles of composition: this idea has originated from the following observations, viz: the increased cultivation of the science of music in this country: the number of its professors (many of whom are excellent musicians,) almost every town of consideration possessing an orchestra of its own, and in some places even a Philharmonic Society; consequently, the resident professor, if not possessing imaginative powers for composition, may wish to arrange certain works for an orchestra, to add instrumental parts to vocal compositions, not to be procured in this form; from these considerations, it was thought the following remarks would not be unacceptable; at the same time it is necessary to observe here, that it would be a presumption to attempt to give general rules for instrumentation, or to endeavour even to limit the powers of the respective instruments in an orchestra, since the capabilities and genius of each become more and more developed every day, and to so astonishing an extent, as to render it impossible to form an idea of the degree of perfection to which they may arrive. Fortunately, we have sufficient examples for instrumentation in the works of Haydn, Mozart, Beethoven; and the more modern Cherubini, Spontini, Weber, Spohr, Ries, Marschner, Rossini,* Hummel, Moscheles, Mendelssohn, &c.,† for general purposes; a great genius may be allowed to follow the march of intellect, in deviating from the general

* We do not wish to be classed among those who despise the works of this composer: his productions abounding in extraordinary fancy, show also great powers in instrumentation, more particularly in dramatic situations.

† The names of many celebrated composers are here omitted, selecting those only who have availed themselves of the improvements in orchestras resulting from the distinguished performers of the present day, and the resources of the different instruments.

rules, by risking greater difficulties of those instruments, whose capabilities of execution become more generally known; and when so many more performers are found to accomplish those difficulties.

Doubtless it would be of the greatest advantage to a composer to be enabled to perform on every instrument; this is an improbability, if not an impossibility: since the study of so many instruments would curb his genius, by too much fatiguing the mental faculties, to say nothing of the corporeal; but the knowledge of the violin is absolutely indispensable to a composer, some of the greatest of whom were violin players to a certain extent, viz. Handel, Haydn, Mozart, Beethoven, &c. It is worthy of remark, that solo players would not always write so effectively for their respective instruments combined with others, as the experienced musician, possibly from a deficiency in the knowledge of the science; but the composer would do well to consult the cultivated performer in any doubtful case, since the alteration of a few notes, or even of a single note, would render the passage practicable, whereas it might be utterly impossible to execute the same passage agreeably to the intentions of the author without such change.

Many works intended for large orchestras, become ineffective in an orchestra on a more limited scale; for instance, to perform Cherubini's overture to *Anacreon*, without a sufficient number of stringed instruments, particularly violins, to compete with the power of the brass instruments, would be absurd; even the effect of the brilliant violin passages is much augmented by the power of the unison from the number of violins. The same remark applies to the performance of the following compositions in small orchestras; Weber's overture to *Euryanthe*, *Oberon*, *Freischütz*; Beethoven's overture to *Leonora*, *Egmont*; *Symphony in C. Minor* (last movement); *Symphony No. 9*, (last movement); Spontini's overture to *Ferdinand Cortes*; Rossini's *Guillaume Tell*; Spohr's *symphony, Die Weihe der Töne* (the March) &c.

The orchestral music by Haydn and Mozart may be listened to with delight, even in orchestras on a minor scale (provided each individual part has its performer,) the brass instruments being limited to two horns and two trumpets, sometimes even the clarinets are omitted; but the modern writers employ generally four horns, two or more trumpets, three and four trombones, ophicleide, serpent, two flutes, octave flutes; in short, a complete military band is sometimes added to an orchestra; but the too frequent use of these extra instruments becomes a nuisance, demanding a larger space, and a peculiar style of composition. Beethoven and Spohr have, at times, employed these extra instruments with judgment and great effect. Mozart has introduced the Turkish band in his '*Seraglio*,' but very sparingly.

In forming an orchestra for the execution of classical music, the first consideration should be to obtain, if possible, a flute, two hautboys, two clarinets, two bassoons, two horns, with the proportionate number of stringed instruments; trumpets, drums, trombones, &c., may be added, but care should be taken to augment the number of stringed instruments: it often occurs that some of the first named instruments are omitted for the sake of introducing trumpets,

trombones, &c. The only apology for introducing the latter instruments into an imperfect orchestra, would be for dramatic representations.

From these preliminary remarks, the reader will be convinced of the judgment and good taste required to instrument for different sized orchestras, as well as to select music that shall be effective in any particular orchestra.

We shall now proceed to particularize the peculiarities and capabilities of the individual instruments, commencing with the violin: this instrument being one of the most important, essential, and quite indispensable in the execution of orchestral compositions. It is the life of an orchestra; its resources are inexhaustible, accomplishing every peculiar feeling required in music; the staccato, legato, brilliancy of execution, delicacy, force, vigour; and every intellectual feeling, such as sentiment, expression, accents; possessing, moreover, the means of continuing sound; since, from the bow, a note may be held *ad infinitum*, continually varying the tone without the least fatigue to the performer. Also, the point and precision given to the music from the bow, makes this instrument of use in all styles of music, the sacred and profane, ancient and modern. In the hands of a skilful performer, the violin may be ranked the most perfect for intonation, the voice only excepted; although this instrument can scarcely be tolerated when played in a mediocre manner. As tone and intonation on all instruments are two of the greatest requisites, a moderate player should never attempt music beyond his powers, as he will naturally fail in both these points. Tone, on the violin, is often sacrificed for the sake of surmounting great difficulties, and intricacies of execution. An unsteady bow arm, a useless parade with the bow, these are peculiarities in many great performers,* but they never occur where a fine tone predominates.

The celebrated violin performers who flourished in the latter part of the 17th century, and the beginning of the 18th, viz. Correlli, Geminiani, Tartini, &c. contributed much to the subsequent development of the resources of this perfect instrument; their pre-eminence alone gave character and importance to the violin; since that period, Viotti prepared the musical world for the great players that succeeded him, from his high cultivation of the instrument.

It naturally follows, that the violin player should be selected for the leader of an orchestra, (provided he possess the necessary qualifications, which will be explained hereafter); its general powers, as already described, giving it the necessary importance, and this position in an orchestra. The first violin part must necessarily form the most important part of an orchestral composition, even when the orchestra becomes an accompaniment to the voice, or to a solo performer; consequently, the subjects, "motivi," or melodies, should be given to this instrument, unless these "motivi" be decidedly the genius of some other instrument,—they may then be appropriated to that same instrument, and

* In some of the dramatic music of the present day, the brass instruments serve to cover many defects in the general instrumentation.

+ In these articles we shall uniformly abstain from making use of the names of the living performers, as the judgment of the reader will guide him to form his own conclusions.

subsequently introduced into the violin part, to give force and contrast. The effect of the "sostenuto" with the violins, combined with the other stringed instruments, is a great beauty in piano passages, producing a calm. When this effect is given to the wind instruments, (to them it more properly belongs,) the violins should form an independent part, entering on the unaccented parts of the bar, executing staccato or legato passages; the pizzicato may be introduced with effect; since every instrument in an orchestra should have its walk, and its distinct characters exhibited; all superfluous notes should be expunged, as they only add confusion to the general effect; it frequently occurs that the doubling of the parts is necessary to strengthen certain harmonies, to make more prominent the melodies; this doubling of the parts takes place in the octave above or below, and even in the unison: many instruments amalgamate well, when they are properly selected, this gives a freshness to one of the same instruments when introduced singly—thus the flutes an octave above the violins or tenors, the bassoons an octave below the violins, the violins and violoncellos in octaves—double octaves produce a good effect, and give importance to the subjects. The grave notes of the violins may be made to accompany the acute notes in the clarinets or flutes, and the reverse; but the student should be careful to study the character of his "motivi," to avoid pedantry; also, he should not adhere too closely to the same mode of instrumentation, as this will give a mannerism to his productions. In rapid passages, where force and energy are required, the first and second violins should be written in octaves, or in unison: sometimes the first violins are divided into octaves, written thus, "divisi;" occurring when the seconds are required to fill up the harmonies, or take some independent part. This latter instrumentation applies to an orchestra on a grand scale. Instead of long notes in the *fmo*, the violins are made to reiterate the notes, (the bow being capable of expressing the smallest subdivision of a note.) Crotchets and minims detached, executed by long bows in an "allegro," or "andante," have sometimes a greater effect, and are more imposing than the reiteration; here the judgment of the author is again required. Chords on the violin have a wonderful effect, judiciously introduced, and produce a variety, being so decidedly opposed to the other effects of this instrument; they should not be too rapid in succession when they occupy three or four strings, for the bow having to pass over the four strings to each chord, the tone becomes sacrificed, and the effect confused. All attempts at "bravura" passages should be avoided, as they do not enter into the character of orchestral music, belonging more properly to the *solo*, since they are much better executed by the individual performer. As the bow is capable of giving every kind of accent, every shade of sound, from the "crescendo" to the "diminuendo," all effects in counterpoint belong to this instrument: Handel's choruses never appear to require the aid of wind instruments, except occasionally the brass instruments; Mozart's additional accompaniments to the 'Messiah' are principally introduced in the songs, where the peculiar delicacy and refinement in harmony become more easily discerned and appreciated. Skips of distances are effective on the violin, giving a quaintness to the composition, but these licenses

must be subservient to the character of the passage, as they would not perhaps agree with the rules of counterpoint, since they belong to the genius of the instrument only.

We have much more to explain before we take leave of this noble instrument.

GOMIS.

In "The Musical World" for the 7th July last, (vol. II, p. 59) we gave an account of the production, at Paris, of an opera, 'Der Last-träger,' (Le Portefaix) by Gomis, a Spanish musician resident in that city. Three weeks had not elapsed from the publication of that notice, before the subject of it was no more. He died at Paris on the morning of the 27th July last, after suffering for two years from the same malady which had already deprived France of Boieldieu and Hérold. Gomis had not arrived at the summit of his fame, yet competent judges prized most highly the energy and originality of his talents. He was an artist of a rare spirit, and a most estimable man, and we feel, therefore, that our readers will be gratified by the following brief memoir of his life and works.

Joseph Melchior Gomis was born at Anteniente, in the kingdom of Valencia in Spain, in the year 1796; he received his first musical education in a monastery, having, on account of his sweetly-toned voice, been admitted into the same cathedral, in which Martini, the celebrated composer of the world-renowned 'Cosa Rara,' had passed his earliest youth, as a chorister and musical student. He had scarcely finished his period of service as a boy when he was appointed teacher of singing in the College attached to that foundation. He now received lessons in composition from Pons, a native of Catalonia, and instruction in every branch of his art from the most able masters. In this school his musical progress was exceedingly rapid, and in compliance with the wish of his instructor, who had enriched the Library of Valencia with religious compositions of every kind, he turned his attention more particularly to the severe style of ecclesiastical music. Although his doing so, was not perfectly in accordance with his natural taste, yet it was so far of important advantage to his future improvement, as he became through such means more intimately acquainted with the works of Haydn and Mozart. Haydn indeed became his especial favourite, and this early predilection never left him. His masses he knew almost entirely by heart, and his oratorio, 'The seven last words,' was always laid upon his writing-table. From Mozart he learnt the art of instrumentation. When a young man of twenty-one years of age, he was appointed Military Musical Director to the artillery of Valencia. From this appointment all his musical studies would obviously have been turned into a direction which would have profited the art but little, had not the spirit of his two great models still kept him in the right path. It is true he now arranged a number of marches for his band, which was admirably drilled; but his chief study in military music consisted principally in arranging the symphonies of Haydn and Mozart, and even the above-named Oratorio of the former for a military band. The task of giving this remarkable form to works like these was admirably adapted to make him acquainted with the powers and use of the wind instruments, and probably was the first cause of his attention being turned to theatrical subjects.

Two years after this, he visited Madrid, taking with him a number of operettas in one act; one of which, '*Aldeana*,' (the Peasantress) met with such distinguished success, that he became the subject of general attention, and received the appointment of Musical Director of the National and Royal Guards. In 1823, he left Spain and took up his residence at Paris, in order

to dedicate all his powers, without loss or hindrance, to dramatic composition. From this moment commenced also those sorrows which afterwards befel this youthful writer, so richly gifted with all the natural requisites for success, so highly esteemed by all the best spirits of the time, and who had been until this moment cradled in the bosom of art, far away from all the intrigues and trickery of envious rivals. For the space of three years in vain did he request to be furnished with the text of a new opera from any of the French writers, because they first wanted to become acquainted with his style of composition; and yet, on the other hand, contrived spitefully enough that nothing of his should be performed. Even the commendations of Rossini, who had examined his scores, proved of no effect. Upon this, he resolved in 1826 to visit London, where, however, no better fate awaited him, until he took the advice of Rossini, and announced himself as a teacher of singing, when he immediately assumed a highly creditable professional rank. Instead of operas, he composed romances, boleros, &c., which were well received by the public; here he wrote also a quartett entitled '*Inverno*,' which was performed with the greatest success at the Philharmonic; and finally it was here that he published his '*Méthode de Solfège et de Chant*,' upon the merits of which both Boieldieu and Rossini expressed themselves most favourably in the letters which they addressed to him upon the occasion. Believing that he had now attained a certain degree of celebrity even in France, he determined once more to visit Paris, with the view of carrying into execution his long cherished plans. He succeeded in obtaining a comic drama, with which he hastened back to London, where he speedily arranged the music, and then sent the score to Paris, where it was no sooner received than he was invited to that capital to conduct its performance. On his arrival there, however, the representation of his opera was delayed for some months, and in the meanwhile the Opéra Comique, where it was to have been performed, failed. The situation of Gomis was now critical in the extreme; he had given up his connexion as a teacher in London, and the expenses of his journeys to and from Paris had entirely exhausted his finances. At length his constant friend and protector, Rossini, got his comic opera, '*Le Diable à Séville*,' performed at the theatre of Ventadour; and the success with which it was crowned made the whole musical world acquainted with the merits of Gomis, and he was recognized from this work, and especially from his Chorus of Monks, as a most skilful contrapuntist. The Baron von Liechtenstein transplanted this opera to the German stage, and the musical firm of Schott of Mainz published in 1833 a complete pianoforte arrangement of them. In Paris its results were still more advantageous to Gomis, in as much as he was now honoured with a commission to write a grand opera for the Théâtre de l'Académie Royale. This, however, renewed the jealousy of the many mediocre theatrical composers then resident in Paris. He completed his work—it was rehearsed, but not performed. These mortifications continued until 1833, when at length his opera '*Le Revenant*' was produced—a work which contains innumerable pieces of distinguished merit. The extraordinarily favourable reception which this work met with, notwithstanding the meagreness of the poem, is one of the clearest evidences that can be adduced of the great talents of the composer. The many difficulties thrown in the way of Gomis by the management, not while composing this work, but during the rehearsals of it, acted so unfavourably upon his bodily health, that immediately after the first performance of it, in consequence of repeated attacks of illness, he lost his speech entirely, and never recovered it. While thus speechless and suffering from the severest bodily disease, he composed his opera of '*Le Portefaix*' (Last Träger). This, as our readers already know, has been arranged for the theatre at Berlin, and in that part of our paper to which we have referred at the commencement of this article, will be found some particulars of it. Those, however, who have

an opportunity of consulting that agreeable mélange of dramatic matters, *Le Monde Dramatique*, will find in the first volume of that periodical a somewhat elaborate critique upon it by Hector Berlioz. The hopes which his friends entertained of seeing this work followed by others, were damped by considerations of the improbability of his health being ever restored to him. Their gloomiest anticipations were fulfilled; and just as this clever and unfortunate writer was opening to himself a pathway to wealth and reputation, he passed beyond the reach of either. He died on the 27th July last, in the fortieth year of his age.

The distinguishing characteristic of Gomis' works are the wonderful cantilenas which are to be found in them. In them all is song, the playing of the instruments, as well as the voices of the actors. This can only have resulted from his thorough knowledge of the art of singing, in which, as we have before observed, he was brought up from his very childhood.

We have only to add, that the interest which was beginning to be felt in Paris upon the subject of Gomis and his works, induced the manager of the Opéra Comique to produce, in the month of May last, a comic opera by him, in one act, called 'Rock-le-Barbu,' which displayed the same taste, genius, and ability, which characterize the other productions of his tuneful spirit.

FRENCH ENCOURAGEMENT OF YOUNG MUSICIANS.

"WHEN our musical malcontents complain of the neglect of native talent in this country, of the want of protection which it meets with from the government, and the predilection of the public for the works of foreigners, they generally conclude, by observing that "they order these matters better in France." We hear a great deal about the means of instruction presented by the *Conservatoire*, the splendid provision made by the government for completing the education of young artists, and the ardour with which their first essays are welcomed by the public. All this is repeated so often, that the belief passes current that France is the paradise of musicians; and we have seen some of our own composers show their sense of the treatment they imagine they have met with at home, by emigrating to Paris. But the truth is, that the musical education of the *Conservatoire*, is very little (if at all) superior to that afforded by our own Royal Academy; that the rage for Italian and German music is not less prevalent in Paris than in London; and that the boasted munificence of the government in enabling young composers to complete their studies is administered in such a way as to be of no benefit to them whatever—a fact which, though our readers may not be aware of it, is perfectly notorious in Paris.

"The annual prize for musical composition, given by the Institute was founded by Napoleon. The gainer becomes entitled to a pension of a thousand crowns a year (£125) for five years, with an allowance of twelve hundred francs (£50) to defray the expense of the public performance of his composition on the day of the distribution of the prizes. He then goes to Italy, where he must remain two years; then he must spend a year in Germany; after which he returns to France, and receives the last two years of his pension: and at the expiration of these two years the Academy is bound by an express regulation to procure for him the poem of an opera, and to get it performed either at one of the musical theatres, or one of the best provincial theatres. All this sounds very fine, and no wonder it makes our young composers' mouths water. But they have no reason to repine at the superior felicity of their French brethren.

"To be allowed to contend for the prize, the candidate must be a Frenchman, a pupil of the Conservatory, and under thirty years of age. He must also go

through some preliminary exercises, of a very trifling kind, to show his competency. On a certain day each of the candidates receives a copy of the words of a dramatic cantata, which they are to set to music; and then they are shut up till their work is finished—three weeks being allowed them for that purpose. The poem is never the work of a distinguished writer, the author being always some hackney scribbler; and it is accordingly a tissue of common places, wholly unfit to excite the fancy or the feelings. Each MS. must be legibly signed with the composer's name—a regulation which leads to gross favouritism and injustice. Then the judges, consisting of six members of the musical section of the Institute, and two members of some other sections (as of painting, or sculpture, or architecture,) assemble; and after hearing the different pieces played over *upon the pianoforte*, and sung *at sight*, or nearly so, by a singer engaged for that purpose, they give their judgment. Now, when it is remembered that the music is theatrical, and written in score for a great orchestra, and that, consequently, its merits very much depend upon its dramatic character and orchestral effects, what sort of opinion of its qualities can be formed by persons who merely sit and hear it scrambled over by a singer and a pianoforte player, even supposing the judges to be ever so able and unbiassed? But this is not the worst. This decision, pronounced by judges the majority of whom are musicians, has a chance at least of being sound. But it goes for nothing; for, eight days afterwards, all the classes of the Institute belonging to the fine arts, of which the section of music does not form a fifth part, assemble, and, after hearing the different pieces performed as before, (that is, music composed for an actor and an orchestra, performed by a singer standing at the pianoforte) give a definitive judgment, frequently reversing, without appeal, a decision much more likely to be correct than their own.

"The happy victor then sets out for Italy. During his stay there he may do what he pleases, provided that at the end of the first year he send home a piece of sacred music, and, at the end of the second, an act of an Italian opera. If he do this, he may either stay at Rome, or vagabondize through the Roman State. He generally chooses the alternative of an idle and wandering life; he knows that he has nothing to learn in a country where music is sunk in the lowest degradation; and his only object is to kill time as well as he can. As to the compositions required of him, he may have written them before leaving Paris. From his subsequent twelve months' stay in Germany, if he be industrious, he may learn something; but his previous Italian habits are not much in his favour. At last he comes back to Paris a finished musician, to set about the composition of the opera which the Academy is bound to get brought out for him. *But this condition never has in one instance been fulfilled.* He is now left to shift for himself; and our young composers will find, if they inform themselves on the subject, that the facilities for the production of an artist unknown to fame, are by no means greater in Paris than in London. Such are the benefits of the famous *concours* to the gainers of the prize.

"To those who fail, (and they are often not of less or greater merit than those who succeed) the consequences are injurious. From the absurd regulation that the MSS. must be signed, their names get abroad, and they undergo the stigma of a failure. In short, so completely are the benefits of Napoleon's well-intended and liberal endowment neutralized by the absurdities of its administration, that it is scouted by the more enlightened of the French musicians; and, unless entirely reformed, even the temptation of a five years' pension will not continue to induce young men of talent to avail themselves of it."

—*Chronicle.*

[As regards the private patronage of music in Paris, professors are placed at a still worse advantage. There are probably not a twentieth the number of

musical soirées given throughout Paris during the year, that there are in London at the west end only; and it is a fact that many musicians in Paris, who are concerto players, take engagements to fiddle at quadrille parties. The French have so long and so perseveringly gabbled about their fosterage of *les beaux arts*, that one receives the speech with the feeling of a notorious truism. So far from this being the case, however, that people, taken collectively, are eminent for the utmost exaction from you, and for the least possible dispensation on their own parts. The calm face with which they flourish over their own performances, is in the very triumph of obtuseness and self-satisfaction. Every sentence is a sort of rhetorical cauliflower. If a Frenchman were to draw you a pot of porter it would be three-fourths froth, accompanied by an harangue depreciating the nectar of the gods;—and you would believe him; for they have a prevailing way with them. Out of their own little world of laces and ribbands, *cuisinerie* and *épicerie*, they are the most ignorant people in the civilized world, and hence their eternal reference to themselves and their doings.]

REVIEW OF MUSIC.

'Thou art an Angel now.' A tribute to the memory of the departed genius of the late Madame Malibran De Beriot; the music being one of the most recent compositions of that eminently-gifted artiste. To which is appended a critical and historical memoir. MORI.

In the instance of the composition before us, we have departed from our usual course of noticing the pieces as they are received from the several authors and publishers. The temporary interest derived from the eminent object of the publication is a sufficient excuse. The melody of this elegy was presented to its publishers some few years since by Mme. De Beriot—with how little anticipation of its destined employment! It is written in the minor of G; conceived with genuine musical feeling; is classical in point of construction; and is, in short, the effusion of a highly sensitive mind, and of a thorough musician. A lithographic portrait, as she appeared many years ago, when the stern plough of mental and physical exertion had as yet wrought no change in the smooth surface of her glorious features; also a brief memoir accompanies the elegy. Apart from the mere composition, we can find little ground for eulogy.

'And wilt thou weep when I am low?' Lines to a Lady, by Lord Byron; composed by W. Hawes. WILLIS.

One of the most elegant melodies that has come under our notice for some time. The harmonies are rich without redundancy; the rythmus and accentuation of the words are perfectly accurate throughout; and the modulations are easy and natural. The interspersed symphonies are not the least beautiful points of this very clever composition.

'Oh not as in the days of old.' Ballad, the poetry by Thomas Haynes Bayly, Esq.; the music by Joseph Philip Knight. MORI.

The melody, which is a graceful one, and appropriately harmonized in the first verse, becomes somewhat monotonous when the same accompaniment is carried through three stanzas. Even the cadences are perfectly similar, both in construction, and in the manner in which they are harmonized. This is the more to be regretted, since each might have been so easily varied, and at the same time a smooth and sweet melody have been essentially improved.

'I have been near.' Ballad, the poetry by Thomas Haynes Bayly, Esq.; the music by Joseph Philip Knight. MORI.

This is not so favourable a specimen of Mr. Knight's talent in song-writing

as some that we have been gratified to notice: without deserving positive rejection, it is rather commonplace both in character and treatment. The best passage in it, occurs at the second staff of p. 3, and that induces a recollection of an isolated portion of the 'Batti, Batti!' where the return is made to the first movement. The similarity of thought most probably never occurred to the composer.

'A sound is heard o'er the surges dim.' Venetian song and funeral chant. The poetry by Charles Swain; the music by George Hargreaves. NOVELLO.

The objection made above to Mr. Knight's first song has in the present instance been anticipated. The accompaniments to the two verses, have here been not only varied, but the character of each is tastefully appropriated to the sentiment of the poetry. The melody is simple and beautiful, and the choral chant which succeeds each stanza is a happy imitation of the old ecclesiastical writing. The writer of habitually nice perceptions is sure to betray himself in trifles. The last three bars of the symphony to the concluding chant is here a case in point. The A sharp, in the last bar but one of the tenor part, should be natural.

Variazioni per il Pianoforte sopra il Tema favorite à Alexis di Himmel. Composte da Frederico Antonio Weber. Op. 6. DEAN.

We have rarely experienced more thorough satisfaction, mingled with delight, than in the contemplation of these variations. A poetic feeling, and sentiment of tenderness, with an original treatment of his subject pervades the whole composition. Sensible of the beauty of his theme, the author has imbued it with all the classical refinement of which it appears to be susceptible. Gracefulness, (which equally pervades the quicker movements) is evidently a marked characteristic of the writer; and from the fourth variation to the end, we are presented with such a concatenation of classical excellences as could only result from masterly and successful study, grafted upon a native perception of beauty; with a refinement of thought and application, not too frequently prominent in modern publications. With what delight will not the accomplished musician dwell upon such passages as the sixth and ninth variations present! Nor will the admirable coda fail to attract his notice. Some of the movements will require the hand of a very skillful player; and, to render the composition full justice, he must also possess a high degree of musical refinement. Frederico Antonio Weber is announced to us as a pupil of Kalliwoda. The master may well be proud of owning so promising a genius. If the reader think that our laudatory faculties have in the present instance somewhat 'run to seed,' the sum of three shillings will decide that question: we have no fear in trusting the above opinion with any accomplished musician.

PROVINCIAL CONCERTS.

YORK SUBSCRIPTION CONCERTS.—The first of the annual series of these concerts took place on the 19th instant. About four hundred persons were present. Mrs. Bishop was the prima donna of the evening, accompanied by her husband on the pianoforte in his quaint and pretty song, 'Worschippe ye.' 'Se Romeo,' Bellini, the cavatina, 'Ch'io per dessi,' Sapienza; 'Rose softly blooming,' Spohr; and the ballad, 'John Anderson my Jo,' were the other pieces sung by that lady. A symphony by Mozart; Haydn's 'Surprise symphony;' and Cherubini's overture to Anacreon, comprised the instrumental part of the performance. Dr. Camidge, as usual, conducted.

WINCHESTER MUSICAL FESTIVAL.—The old and quiet city of Winchester was startled from its uniform repose, by the activity and bustle consequent

upon the preparation of the musical entertainment, held on the Tuesday and Wednesday in last week, in celebration of the centenary of the Hampshire County Hospital; the funds of which, it is gratifying to learn, have derived material benefit from the benevolent energy of the directors of the festival, combined, of course, with the efficient assistance of the rich aristocracy in the surrounding county. All the details in the arrangement were so well ordered, that the company, which was excessively numerous at both concerts, were afforded ingress and egress with the utmost facility. The meeting has been dignified with the title of 'Festival;' but in truth it was nothing more than a couple of small provincial concerts, as the following august detail of the band will testify: viz.—six violins, one viola, one violoncello, one double bass, and one flute. This array, as compared with the Manchester and other bands, reminds one of Sheridan's ludicrous description of a volunteer corps—six tailors commanded by a foreman, encamped in a garret. Only fancy this little cluster of worthies playing Beethoven's overture to the 'Men of Prometheus!' However, François Cramer and Loder, Lindley, Howell, and Card, were among the players; Mme. Caradori, Mr. and Mrs. Knyvett, Hawes, and Phillips were the singers. Some choice vocal pieces were performed, and some beautiful instrumental trios and quartets were played. The result was, that all parties were pleased; and as was said before, the Hospital has been enriched.

CHIT-CHAT FROM THE CONTINENT.

VENICE.—Granara's new opera, 'An adventure in the Theatre,' the drama of which is from the pen of the Buffo Cambiaggio lately met with a most enthusiastic reception in the Theatre San Benedetto, in Venice. Not one of the pieces passed over unapplauded. The composer, who presided at the piano-forte, as well as the author, received the most undoubted marks of public satisfaction, the former being repeatedly compelled to leave his directorial seat, and present himself upon the stage to acknowledge the compliments bestowed upon him.

Milan.—Mad. Demery, the cantatrice of the theatre Alla Scala, at Milan, has lately received, through the French Consul in that city, a splendid armet richly decorated with jewels, which was presented by the Duke of Orleans as a token of the gratification which her performance in Ricci's Opera, 'The Deserter from Love,' had afforded him.

Geneva.—Various attempts have been made of late years in this city to improve the musical taste of the inhabitants; and the attempts have been followed by results proportioned to their merits. In the new Casino, an Amateur Society was formed, which was tolerably supported, so long as it had the charm of novelty, but no longer.

The first performance (in 1826) of the Helvetic concert, aroused for a while the dying taste; and chapel-master Fränzl, exerted himself strenuously for two winters to support it, but upon his departure, the interest which had been excited by him and his performances speedily died away. The next attempt to stir up a musical spirit among the Genevese, was made by a charlatan, who professes to teach every body to sing, and that too, upon the terms of no cure no pay in an incredibly short time. The proposal was readily accepted, and hundreds of men and women, lads and lasses, crowded to receive his instruction. It was

found, however, that all he could teach them was (*Le Chant National*), as for singing anything else, they knew no more about it than they did before the arrival of this wonder-working professor. It was at length seen that the means hitherto adopted to create a love of musical art among the Genevese, were but little adapted to obtain that end—and the bankers Bartholomy determined to found a Conservatorium. They did so some months since, and endowed it with ample funds, and there the rudiments of music, singing in its various branches, the piano, violin, violoncello, and the wind instruments, are now taught by Anton, Litz, and other distinguished masters, with the greatest success. This academy has already among its pupils some who give promise of considerable excellence. There have lately been given, too, some very capital concerts, in which Litz, the celebrated pianist, and his fifteen-year old pupil, Hermann, of Hamburg, afforded great delight to their auditory. After Litz's concert, Lafond, the great violin player from Paris, and Leary, the performer on the chromatic horn, made their appearance before the Genevese public, and were received with enthusiasm; as were also Oswald of Munich, and his sister—whose admirable violin playing excited the greatest amazement among the ladies of Geneva, who could scarcely believe that a young lady could exhibit such mastery over that instrument, and exhibit during her performance, a figure so perfectly graceful.

Attempts are making, too, to reform the singing in the churches, by the introduction of better music than that which has hitherto been selected; for which purpose a society has been formed, under the title of "*Commission du Chant Sacré*," which proposes, among other things, to give prizes for the best modern compositions in ecclesiastical music.

MISCELLANEOUS.

MUSIC HALL, LIVERPOOL.—A meeting has been held; and £2,000 subscribed.

MADAME MALIBRAN.—On the 21st a family meeting (*conseil de famille*) took place under the Presidency of M. Lerat de Magnitot, the Juge de Paix of the second arrondissement, for the purpose of deliberating on the steps necessary to protect the interest of Wilfrid de Beriot, the infant son of M. de Beriot and Mme. Malibran, who has left, it is said, a fortune of upwards of 600,000fr. (£24,000). Among the persons present at this *conseil de famille*, were MM. Rossini, Adolphe Nourrit, Troupenas, Herz, and Schlesinger.—*Journal des Débats*.

A CHALLENGE TO THE MUSICAL WORLD!—at least to that portion of it domiciled in the North Riding of this county, is given by John Allan, of *happy* Malton, which it appears rejoices in the possession of a professor of the divine science of *whistling*. For the amusement of our readers we give a verbatim copy of the shrill challenge of the *genius* thus endeavouring to make a noise in the world:—

"*Malton, Sep. 19.*—Take notice, that John Allan of Malton, Musical Whistler Begg to inform the Harmonious and Musical gentlemen in the northriding of the county of york the he will whistle any man the said county for The sum of from one pound to five all letters Addressed to him mist be post paid or will—**JOHN ALLAN.**"—*York Courant*.

THE LATE MADAME MALIBRAN.—As far as I can judge by the reports of the case which have reached London, and to which I apply the intimate knowledge I possess of Madame Malibran's constitution, I think her death to be in a great measure due to the depleting systems which it was very natural

her first adviser should have adopted, not knowing the peculiarity of her nervous system, and for which they had not opportunity of compensating afterwards. A few details will prove this. Dramatic genius arises in a great measure from deep feeling; and this great tragic actress, for such she was above all, having, in the pursuit of her vocation, accompanied by great private sorrows, over-exerted her nervous system, was subject to fits of hysteria, akin to epilepsy, and to attacks of catalepsy, such as I have never seen elsewhere, and hope never to see again. For example, having been one day informed (falsely, as it proved) that her brother was killed at Algiers, her whole frame became immovable, and as suddenly as if she had been converted into a statue by the wand of an enchanter. She remained standing for two hours, neither hearing nor seeing any external object. Waking from this trance, when her attendants were off their guard, she unconsciously precipitated herself down a flight of stone stairs, cutting herself severely in her fall. Being taken up, she remained inanimate and motionless, until, in the middle of the night, she was seized by an automatic movement, when she began to roll over and over from right to left; such a motion as Magendie, if I remember right, describes as taking place when the cerebellum has been pierced in a certain direction. Now, Sir, for this malady, which I called my lamented friend, the late Dr. Maton, to witness, from experience of her constitution, no depleting remedy was applied, except a few leeches, in spite of the violent blow on the head. A day afterwards, Madame Malibran insisted upon fulfilling her duties at the King's Theatre—was lifted into her carriage, not being able to stand—was taken out in the same manner—was dressed, while sitting, for her part in the 'Semiramide; and when the moment came that she was to appear, to the unutterable astonishment of her friends, she rushed on the stage, and drew down thunders of applause by her unrivalled acting and singing. Every time she came off the stage she retched violently, till the blood came; and soon after the performance was over, relapsed into her insensibility. On other occasions, when other persons would have required bleeding, she recovered without it; and on all occasions of illness her frame required artificial support to a most unusual extent."—*Mr. Belinaye, in the Medical Gazette.*

MR. STAFFORD SMITH.—To the Editor of the "Musical World."—"SIR, When I state that I saw the corpse of my late valued friend Mr. Stafford Smith, put into the coffin, and that I will vouch for the falsehood (from beginning to end) of an article in your journal respecting the dress it was in; I am sure you will have the candour to contradict it in your next number.—Your obedient servant,—JOHN ROBERTS."

M. DE BERIOT.—In consequence of a letter addressed by this gentleman to the Boroughreeve of Manchester, entreating in earnest terms the delivering into his own possession the remains of his wife, that officer referred the question of compliance to the members composing the Festival Committee; who, after an apparently mature deliberation, framed a resolution declining to accede to M. De Beriot's petition. The chief ground upon which those gentlemen rest their refusal is somewhat remarkable; it being no other than that of his having quitted the remains of his wife, leaving the interment to strangers.

Without taking into consideration the different customs of different countries upon the like occasion, and which has already been stated and canvassed, we think that the Committee did not sufficiently make allowance for peculiar emotions under such a bereavement. It appears to us, that the rushing away from the inanimate residuum of what was once beloved, and the clinging to that lifeless clay—even to the headlong resolution of partaking its interment, may both arise from the same feeling of exclusive and profound love. The latter course of action, we grant, is the more palpable demonstration of pas-

sion; but it does not follow that it is the more genuine or sincere. We do not desire to beg the question in favour of the party concerned—we know nothing of his heart, and only partially of his actions and habits by hearsay; but believing, as we do, that the course he pursued may equally have sprung from intense feeling, as if he had pursued the opposite one of lingering to the last moment where his affections had formerly centered, we cannot avoid the impression that the Committee may possibly have inflicted a bitter wound by incorporating the rebuke contained in their resolution. That M. De Beriot has been misunderstood is very probable, and we are willing to hope that such has been the case; therefore, we have deemed it just to advance this surmise for his advantage: that he has been grossly defamed is more certain; but the mere cesspools of slander every one would avoid, who does not possess the soul of a scavenger.

ST. JAMES'S THEATRE.—Miss Rainforth made so successful a débüt last evening as *Mandane* in 'Artaxerxes,' that the opera is announced for uninterrupted repetition till farther notice. Particulars next week.

THE CHORAL HARMONIC SOCIETY, had another meeting on Tuesday last. Romberg's symphony, No. 6, and Cherubini's overture to 'Lodoiska,' were the full instrumental pieces of the evening. Mr. Catepole performed an air with variations on the horn, by Blumenthal; and Miss Caddick, 'Moscheles' Recollections of Ireland.' Miss Tipping, the Miss Flowers, and Miss A. Taylor; Messrs. Turner, Skidmore, and C. Purday, were the vocalists. Mr. Holderness was conductor; Mr. Dando led; and Mr. Travers conducted the choruses.

THE CITY OF LONDON CLASSICAL HARMONISTS.—This society held its first meeting of this season last evening. There are now several societies in London of nearly similar constitution, being private and friendly associations, whose amateurs, assisted by a few professional friends, meet for the enjoyment and practice of the highest class of vocal music. As such, perhaps, they are scarcely proper objects for public notice; but as they have been one of the means of working the extraordinary improvement which has taken place in the musical taste of this country, their transactions become interesting. The society in question, last evening, in addition to performing the greater part of Haydn's 'Passione,' Hummel's 'Mass' in B flat, a couple of madrigals, &c. produced, for the first time in this country, Schiller's celebrated 'Song of the Bell,' which Andreas Romberg has so charmingly set to music. The English adaptation has been made by an amateur, one of their own members; and, notwithstanding the difficulty of the task, it has been accomplished in a most satisfactory manner. The public owe to a member of the Choral Harmonists, (a brother society) another ode by Romberg, 'The transient and the eternal,' which has become a great favourite. We are glad to hear that such societies are springing up in all parts of England, as we feel assured that they are most conducive towards the spread of sterling music.

PORTRAIT OF MME. DE BERIOT.—The shops are now teeming with prints purporting to be likenesses of that eminent woman. Few of them, however, possess even the character of being meritorious works of art. One of the very best in every respect, and the most pleasing in point of expression, has been executed in lithography by Mr. W. Sharp, from an original painting, made some three years ago by that clever artist, Mr. F. Y. Hurlestone. As a work of art it is worthy of examination; and as a likeness it will be valued by the admirers of the original. It is what a common observer would pronounce a flattering representation. The features are all in perfect repose, and the mouth is smaller than it was in nature, but they who hold that an essential part of beauty consists in expression, will feel that her peculiarly

energetic mouth, although not linearly handsome, has not been improved by being contracted into classical prettiness. Nevertheless, three years of mental and bodily exertion had produced a change in the character of that very important feature; and although we have no doubt it was a good likeness at the time it was taken, the face does not appear to us so fine in character as the original, during the last concert season in London. We have no doubt this print will have an extensive sale.

To the Editor of the Musical World.

SIR,—Among your instances of musical professors attaining great longevity, I do not find that of Madame Galli, who was a pupil of Handel, and who reappeared at the oratorios of Covent Garden theatre, in 1795 or 6, singing 'Return O God of Hosts,' and 'He was despised,' announced as being then in her seventy-fifth year! In my juvenile days, I was greatly delighted with being introduced to this lady, who praised my *canto* (at that time a *mezzo soprano*) and taught me 'Tis liberty,' from 'Judas Maccabeus,' of which she told me she was the original singer, and added the following anecdote, which I have given in my lectures, as an illustration of effect by the true expression of words in singing. The anecdote, has never, I believe, appeared in print, but is at your service, should you deem it worthy of insertion, as a contribution to your entertaining publication, from

Your obedient Servant,

74, Dean-street, October 17th, 1836.

T. PHILIPPS.

In her practice of the song alluded to, Madame Galli said, Handel had been very particular in enjoining her to make an emphatic climax on the reiteration of the adjective, *dear*, in the passage, 'T is liberty, dear liberty, dear liberty alone,' and to which, in the performance, she, involuntarily, gave the 'action to the word,' by pressing her expanded hand upon her bosom, '*dear liberty*.' A simultaneous burst of applause immediately followed, to the surprize of Madame Galli, who was unprepared for any testimony of approbation until the usual *cadenza* of the day, and who, after the performance, demanded of Handel 'for why the people should applaud, when she did nothing?'—'O yes, Matdam,' replied the composer, 'you *did* do som ting, for you did geef dat vord as I tolted you to geef it, and de peebles felt dat you sung tdeer leeberty as eef leeberty vas *really tdeer* to you.'

THE FIRST OF THE FAIRIES.

WHAT ho! ye minims of earth—

Enwomb'd in your cell's,

The buttercup-bells,

Come forth at my call—

Come forth, one and all—

'Tis Oberon calls you to birth.

From whence we came, and what we were,

Let no one ask—let no one care—

Since here we are—since here we are!

You, Brisk and Frisk,

With Whip and Nip,

Come forth in your ranks,

Come forth with your pranks,

And crown we our birth-night with mirth.

Come one, come two,

"With mop and mow,"

Come twenty in order meet;

And as you pass

O'er the dewy grass,

In light'ning glance

Of your whirling dance,

Make rainbows with your twinkling feet.—

You, Mustard-seed, go tweak,

With roguish freak,

'The nose of cramming priest;

While Cob-web there, and Nip,

Will pinch and grip

The snoring slattern in her nest.—

And when the owl has wing'd his flight,

And the pearly drops of night

Hang thickest on the lime-tree flower;

You Bean and Pea-blossom go clamber

To the sleeping maiden's chamber,

And prank anew her window bower.

Now hey for a roundel—so, so!—

And now through the roundel we go;

My fairies, keep time

To the cricket's chime,

And the laugh of our chorus, Ho! ho!

CHARLES COWDEN CLARKE.

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